DOCUMENT RESUME

ED 347 109 SO 021 736

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TITLE Implementing a Motivational Program Using Musical Skit Development as a Technique To Improve Performance Skills of Middle School Students.
PUB DATE May 91
NOTE 67p.; M.S. Practicum, Nova University.
PUB TYPE Dissertations/Theses - Practicum Papers (043)

EDRS PRICE MF01/PC03 Plus Postage.
DESCRIPTORS Behavior; Choral Music; Grade 7; Grade 8; Junior High Schools; Middle Schools; *Motivation; Music; Music Education; Music Therapy; *Peer Influence; *Performance; *Self Concept Measures; Self Esteem
IDENTIFIERS *Middle School Students; Piers Harris Childrens Self Concept Scale

ABSTRACT

A pilot program was developed and implemented to improve the music performance of middle school choral students. A target group of 27 low performing students in grade seven and eight participated in the program. The program utilized four strategies for improving performance skills. Lectures were given by inspirational leaders. Small groups were formed to allow for peer interaction. Small groups created and performed skits dealing with musical expression of emotions. A reward system was developed that included peer recognition. Instruments of measurement of improvement in target group musical performance skills included the Piers-Harris Children's Self Concept Scale, writer-created choral music questionnaire, and teacher records. The target group showed increases in grade point averages and improvement in perceptions of self-concept. The target group also showed more positive attitudes toward music classes. Appendices include evidence of grade reports, testing and questionnaire results. (Author)

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IMPLEMENTING A MOTIVATIONAL PROGRAM USING MUSICAL SKIT DEVELOPMENT AS A TECHNIQUE TO IMPROVE PERFORMANCE SKILLS OF MIDDLE SCHOOL STUDENTS

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by

Christine S. Roi

A Practicum Report

submitted to the Faculty of the Center for the Advancement
of Education, Nova University,
in partial fulfillment of the requirements
for the degree of Master of Science.

The abstract of this report may be placed in a
National Database System for reference.

May/1991

SO 021 736

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Abstract

Implementing a Motivational Program Using Musical Skit Development as a Technique to Improve Performance of Middle School Choral Students.
Roi, Christine S., 1991: Practicum Report, Nova University, The Center for Advancement of Education.
Descriptors: Middle School/ Performance/ Motivation/ Music/ Music Performance/ Behavior/ Chorus/ Self Esteem/ Grades/

A pilot program was developed and implemented to improve the music performance of middle school choral students. A target group of 27 low performing students in grades seven and eight participated in the program. The program utilized four strategies for improving performance skills. Lectures were given by inspirational leaders. Small groups were formed to allow for peer interaction. Small groups created and performed skits dealing with musical expression of emotions. A reward system was developed that included peer recognition. Instruments of measurement of improvement in target group musical performance skills included the Piers-Harris Children's Self Concept Scale, writer-created Choral Music Questionnairre, and teacher records. The target group showed increases in grade point averages, improvement in perceptions of self concept. The target group also showed more positive attitudes toward music classes. Appendices included evidence of grade reports, testing and questionnairre results.

Authorship Statement

I hereby testify that this paper and the work it reports are entirely my own. When it has been necessary to draw from the work of others, published or unpublished, I have acknowledged such work in accordance with accepted scholarly and editorial practice. I give this testimony freely, out of respect for the scholarship of other professionals in the field and in the hope that my own work, presented here, will earn similar respect.

Signed: Christine S. Roi
Christine S. Roi

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CHAPTER I

Purpose

The middle school was located in a small city in a southern agricultural region. Community conditions were depressed. The school center was lccated within a low income area. The school was old and the building was in need of repairs.

The school served grades six through eight. The middle school housed 1,135 students. During the 1989-90 school year the student population was 71 percent black, six percent white, and 23 percent Hispanic.

The instructional program, using the district unified curriculum, emphasized reading, vocational training, physical education, music, art, drama, and a variety of extracurricular activities. There were 76 professional instructors employed at the school. Seventh grade students received training in computer skills. The athletic program was well representative of all sports and available to academically qualified students. A Cities-In-Schools (CIS) program was provided for students at risk of dropping out of school. The Alpha program was available to enhance academic progress and self esteem. The Drug Abuse

Resistance Education (D.A.R.E) program in which students made a commitment to avoid drug and alcohol abuse, was provided to students in grade six.

The writer's primary role was to provide the setting through choral music activities to encourage student success. Teaching the enjoyment of participation in the arts was one method used to achieve this goal. The writer taught chorus, band, and general music classes. Chorus duties included school and community performances and district competitions. General music duties included providing a variety of musical activities to students in order to promote musical appreciation. The writer also acted as the assistant band director. Duties included remedial tutoring, band directing, organizational and disciplinarian roles. In music classes, responsibilities included grading, recording attendance, monitoring behavior, and discipline. An added duty was that of advisor during a morning advisor/advisee session with 21 seventh grade students.

The music program was designed to provide an outlet for energies, use analytic skills, and hone physical proficiency. Chorus students were expected to gain cultural awareness, singing performance ability, and an understanding of music theory. General music students learned to play wind recorders. Playing musical instruments

helped to familiarize students with the use of symbolics and encouraged reading skills. Vocal music was used to reinforce skills. Use of movement to music provided an outlet for physical energy, body awareness and reinforced musical concepts such as rhythm and expression. The band program encouraged similar skills and concepts. The marching and concert bands provided students with the experience of community relations and involvement in the community.

Many students, although having average to above average abilities, did not perform up to grade level expectations in music. Students exhibited low self esteem manifested through poor grades and behavior problems. Some students did poorly in chorus participation and tended to misbehave when expected to take part in musical activities. Some students seemed to deliberately avoid activities that could have led to success. Some students exhibited poor attitudes toward participating in musical performances and displayed negative feelings toward music classes.

Creativity is fundamental to problem solving. Students must be encouraged to use creative thought processes in daily activities. Incorporating the arts into school curricula was a way to teach children how to use creativity to communicate innermost feelings

with means other than verbal responses (Cox, 1983). Education has a goal in that through critical thinking, problems can be solved. With exposure to the arts students learned to communicate through transferral of symbols into meaningful expression. Cox (1983) pointed out that students were seldom taught to communicate needs and feelings through the use of symbols and musical expression.

Music has been called the universal language. The teaching of music, therefore, should stress the fact that music expresses emotions that may be felt by every listener. Wolverton (1984) found that students had difficulty in identifying the emotions that the performance of music evokes. Students had not been taught that the performance of music is a means of conveying emotion. Psychological motivation must reinforce the need for children to realize the benefits of learning the symbolics necessary to interpret music and the expression of emotions (Wolverton, 1984).

The teaching of choral music faced the problem of the fear of failure by the performing student. Although audiences wanted to be pleased by the performance, the performer may not have felt competent to convey the musical message. The performer was in a "win" situation but may have chosen to "lose" because of lack of confidence or motivation.

Seventh and eighth grade students in an average performing choral music class and low performing choral music class were administered the Piers-Harris Children's Self Concept Scale. The class of 27 students in the low-performing class scored an average raw score of 71 per cent on the total score index (Appendix A). The class of 23 choral music students in the average performing class scored an average raw score of 84 percent on the total raw score index (Appendix B). The low performing choral class showed a lowered average total score than the the average performing choral class (Appendix C). A discrepancy of 13 percent existed between the average performance of the lower scoring class and the performance of the average performing choral class.

Choral class teacher records indicated that seventh and eighth grade choral students did not perform up to district grade level expectation. Grades were determined by scores on written evaluations that tested for understanding of material covered in class. Material included music notation, terms and symbols that indicated expression, and familiarization with the text of the repertoire. Repertoire selected for the was of average to below average grade level difficulty. District expectations require that a grade point average of 94 percent or better must be maintained for a seventh or eighth grade student to receive an A grade,

84-93 percent for a B grade, 74-83 percent for a C grade, and 64-73 percent for a D grade. Students maintaining an average below 64 percent received an F grade.

At the end of the first nine week grading period one third of the low performing choral music class earned D and F grades.(Appendix D). The low performing choral class earned an average grade point level of 73 percent which would correspond with a lower than average D grade. At the end of the first nine week grading period over half of the 23 students enrolled in the average performing class earned A and B grades (Appendix E). The average performing choral class earned an average grade point level of 89 percent which would correspond with an above average B grade. A discrepancy of 16 percent existed between the average grade point level of the low performing choral class and the grade point level of the average performing group (Appendix F).

Choral students were administered a writer-created Choral Music Questionnairre developed to ascertain positive, neutral, or negative feelings toward the performance of choral music (Appendix G). The Questionnairre consisted of seven questions. Total class responses of the low performing choral class showed 52 percent agree positions, 31 percent somewhat agree positions, and 17 percent disagree positions (Appendix H). Total class responses of the average performing choral class showed 65 percent agree positions, 27 percent somewhat agree positions, and 8 percent disagree positions

(Appendix I). The low performing choral music class scoring lower on the Piers-Harris Children's Self Concept Scale and maintaining a lower average grade point level also gave fewer positive responses on the Choral Music Questionnairre.. A discrepancy of 13 percent existed between the number of positive responses given by the low performing class and responses given by the average performing class (Appendix J).

The problem to be addressed was that a class of 27 choral music students (Appendix K) was not performing up to grade level expectations in choral music. Choral students appeared to lack confidence as measured by the Piers-Harris Children's Self concept Scale. Grade point levels were lower than expected and negative attitudes toward music classes were shown by the choral students. There was a need to develop a pilot program that would motivate students to improve musical performance skills.

Students needed to be encouraged and motivated to want to succeed. Support for the development of a motivational musical program was gained from the school principal (Appendix L). The assistant principal for student services added support for the development of the program (Appendix M).

The target group for the project consisted of 12 seventh and 15 eighth grade students in a choral music class (Appendix K). Target group was selected through low scores on the Piers-Harris Children's Self Concept Scale, teacher records of below grade level performance, and a high percentage of

negative responses on a Questionnairre regarding attitudes toward the performance of choral music. The following objectives were projected:

After ten weeks of participation in the motivational music program the target group would increase in scores by an average of 13 percent between pre- and post-implementation administrations of the Piers-Harris Children's Self Concept Scale.

After ten weeks of participation in the motivational music program the target group would increase grade point levels by an average of 16 percent between the first nine week grading period and the fourth nine week grading period as measured by teacher records.

After ten weeks of participation in the motivational music program the target group would improve in scores indicating more positive attitudes toward the performance of choral music by 13 percent as measured by pre- and post-implementation administrations of a writer-created Choral Music Questionnairre.

CHAPTER II

Research and Solution Strategy

Problems in improving musical performance skills and low self esteem in middle school music students have been explored by educators. The writer approached the solution to the proposed project by drawing from articles and sources that purportedly faced similar problems. Proposed solutions were formed from a musical basis or from the viewpoint of reinforcing the development of positive attitudes toward music.

Bowman (1987) pointed to research that had been undertaken to examine the effect of music on children's anxiety, as a positive reinforcer for behavior change, and on the acceptance of emotions as human and natural. Bowman (1987) introduced procedures that were aimed at elementary school age children, although indications were made that similar procedures could be successful in middle school guidance lessons. Working with musical material that stressed feelings and the acceptance of feelings reinforced guidance lessons. Solutions aimed at the middle school child consisted mainly of small group activities.

Pognowski (1989) indicated that small group activities could stimulate critical thinking skills. Inspirational lecturers were invited to speak to the large group. Students were provided with opportunities to interact. By doing so, students compared thinking

processes. A greater number of students felt free to talk about music in small peer groups. The teacher was free to rotate among groups and sense individual levels of thinking toward music. Talk among peers became an impetus for students to improve self-perceived areas of weakness.

Tailoring a music program for middle school children could be a diffucult task. Caissy (1985) indicated that early adolescent students were not easily motivated, behaved unpredictably, and looked to peers for approval more than to adults. As music was not a required subject, extrinsic forces such as grades and parental pressure did not necessarily apply to music classes.

Middle school students are changing physically as well as emotionally, socially, and intellectually. Music programs must consider the factors. Caissy (1985) suggested that the music appreciation aspect of music education be emphasized to downplay stress caused by fears of peer disapproval, changing voices, physical coordination, and increase in self consciousness. While singing remained an active part of the program, songs relating to student interests and concerns created a better musical foundation without consideration as to whether or not students would pursue studies at the secondary level.

Cox (1983) alluded to the need for positive self perception for both teacher and student in order to motivate and encourage creativity. The emotional conflict between fear of failure and hoped-for success was considered important. Students were taught to

see music as an end in itself rather than a means to success. The student should feel competent to perform. Students were taught that music is an expression of emotion.

Through the enhancement of student self-concept, growth and learning was facilitated. Hoff (1984) indicated that self concept was developed at early ages. Teachers influenced student self concepts in feelings toward abilities to think, answer questions, and solve problems. Students desired characteristics in teachers that included warmth, patience, tolerance, and interest in students. Good teachers were seen as being adequate, trustworthy, and able to identify with others. If teachers projected qualities of care and trust, students responded more readily. Although errors and negative students actions were corrected, students were encouraged through enthusiasm and positivism.

Wolverton (1989) indicated that a motivating factor in the performance of music was in student recall of experiences that heightened understanding and expression of texts of choral literature. Wolverton (1989) accredited the involvement of active performers of music on the professional level to having experienced an ultimate transcending associated with feeling emotions contained in the music and communicating those feelings to others. In examining literature, students were able to describe emotions upon hearing and performing a piece of music. Students recounted life experiences that related to a piece of music. Students to define unfamiliar words in the text and understand the setting in history in which the

text was composed.

While conveyance of emotions is an intrinsic reward, there were other rewards associated with choral group performance. Powell (1984) alluded to student reasons for joining a choral group. Students wanted to be included in activities that incorporated personal needs and goals. Students wished to be involved in groups in order to be associated with people in the groups. Self discipline learned by being part of a performing group was shown as being a motivational factor. Students were seen as incorporating basic enjoyment of music, emotional satisfaction, musical progress in performance skills, and receiving approval in self motivation.

Students have individual reasons for joining choral groups. Beyond aesthetic and intrinsic rewards there were field trips, grades, and parental approval. Rewards may or may not be motivating factors, as trips, grades, and approval were provided from other sources.

Choral groups may be composed of singers of wide experiences and abilities. Kennedy (1984) suggested a reward game to motivate and at the same time consolidate a group by using a classroom currency. Currency was earned through positive attempts at performance, learning a skill, helping others, and positive classroom behaviors. Currency was accumulated and used to purchase music-related items donated by local merchants at regularly scheduled intervals. Demands for obtaining currency increased as the school year progressed. As well as encouraging the lesser experienced, the plan offered involvement for advanced students. Benefits of

the experiment were seen to include encouraging development of the group, rewarding individual achievement, and reminding students of goals and responsibilities.

A review of literature pointed to several suggestions of strategies to use in the development of a motivational music program at the middle school. The successful method of providing lectures by inspirational persons as suggested by Pognowski (1989) will be incorporated into the motivational music program. Small group interaction focusing on sharing emotional perception, as indicated by Caissy (1985) proved to have a positive result on attitudes toward peer pressure and will also be incorporated. A reward system other than grades and opportunity for musical participation, as suggested by Wolverton (1989), could have a positive effect on students.

The choral music program at the middle school was under complete teacher control in that students were not usually consulted as to choices of or attitudes toward literature. Rewards were based on opportunities to perform in concerts and participate in field trips to performance activities, as well as grades. Grades were not a major motivator because the effect of the chorus grade on student overall grade point average was nominal.

Participation in the choral program did appear to be motivated by individual peer friendship and word of mouth. Purchase of choral uniforms in the year appeared to have enhanced student feelings of belonging.

The writer intended to institute an innovative program that would motivate students and enhance self esteem. The program included inspirational performances by community members. Students would meet in small groups to explore tastes, goals, and feelings. Small group consensus would be discussed to help formulate larger group goals. The program aimed at acquiring student input to help determine selection of repertoire and types of activities to be included in a musical skit presentation. A reward system would be established to acknowledge individual student achievements.

CHAPTER III

Method

The project was aimed at improving low performing middle school choral student musical performance skills. Steps to be taken were expected to raise student self esteem, grade point averages, and improve student attitudes toward music classes. Steps included lectures by inspirational leaders, small group activities, and student reinforcements. Three inspirational leaders were contacted and performance dates were arranged.

Activities were designed for whole class interactions and focused on peer consultations. Students were asked to interact and form small group opinions concerning performance skills, repertoire, large group goals, concert activities, community activities, fund raising activities and recreational reward activities. Small groups were issued topics for discussion at least once each week. Groups would be allowed approximately 15 minutes for discussion. Group spokespersons would present points of view offered by other group members to the class. Group discussions were expected to raise levels of self esteem by involving student opinions.

Groups were assigned a project to enhance creativity. Projects were concerned with expression of emotions through musical performance. Groups were assigned an emotion to be explored. Groups would prepare a 10 minute skit designed to express the

assigned emotion. Skits would incorporate dialogue and music. Students were encouraged to find songs to express emotions. Emotion topics to be portrayed included happiness, sadness, jealousy, greed, love, and hate. Two 30 minute sessions were set aside each week for development of skits. A performance date was arranged at the end of nine weeks. Tickets were sold for the performance. Proceeds were used to help defray the cost of a recreational reward in the form of a field trip.

Each Friday a student was awarded a "Singer of the Week" certificate. "Singer of the Week" was chosen by student vote. Students chosen were taken to a concert as a reward.

Week One

Three inspirational leaders were contacted by telephone and speaking dates were arranged. Small groups were formed by random drawing of names. Group formation took place on Monday. Students were given a short list of writer-created questions designed to help students become better acquainted (Appendix N). Formation process and the activity took place in about 20 minutes after which regular choral class activities resumed. Activities included vocal warm up, review of repertoire, and a short music theory lesson. Small groups would meet on Thursday to vote for "Singer of the Week". Votes were tabulated by the teacher to decide the recipient of the award. Groups were assigned an emotion on the basis of the nine week performance project. During choral class on Friday the student

voted "Singer of the Week" received a certificate and the name was added to a wall chart announcing honorees.

Week Two

Small groups met on Monday to discuss a short writer-created list of questions concerning performance skills (Appendix O). Each group selected a spokesperson to present group consensus to the class. Discussion lasted 15 minutes. Presentation took place in about five minutes. The remainder of class time was devoted to the development of skits to be presented at the end of nine weeks. Groups were told to select five songs that expressed assigned emotions. Regular choral class activities would resume on Tuesday. An inspirational leader would speak to the class during the week. Groups met on Wednesday to continue development of skits. Groups were to develop an introduction to skits that defined the assigned emotion. Nominations for "Singer of the Week" were held on Thursday. Voting took place and votes were tabulated by the writer. A recipient was named on Friday.

Week Three

Small groups met on Monday. Groups discussed the inspirational lecture of the previous week guided by a set of questions prepared by the writer (Appendix P). Spokespersons presented small group

consensus to the class. The activity would take about twenty minutes of class time after which groups would work on the development of skits. Groups met on Thursday to continue work on presentations and select "Singer of the Week". A suggestion to enhance skit development was introcuced. Groups were asked to think of a situation in which the assigned emotion was felt. Groups were asked to formulate dialogue that would incorporate chosen emotion-expressing songs. An award was presented to the selected student on Friday. Regular choral class activities took place Tuesday, Wednesday, and Friday.

Week Four

Groups convened to discuss types of songs to be included in large group repertoire. Students discussed feelings toward repertoire currently in rehearsal. Spokespersons addressed the class as to the consensus of small groups. The activity took about 20 minutes to complete on Monday. Groups worked on skits for the remainder of the class period. Groups were told to rehearse dialogue and incorporate songs chosen to express assigned emotions. Regular choral class activities resumed for Tuesday and Wednesday. Student input as to repertoire chosen for a spring concert program was considered by the teacher.

Small groups met on Thursday to vote for "Singer of the Week". The student selected would receive an award on Friday. Groups worked on skits for the remainder of class time on Thursday.

Week Five

Small groups met on Monday to discuss large group goals. Groups would be presented a writer-created list of topics for discussion (Appendix Q). Topics included feelings toward planned concert activities and suggestions for other concert activities. The small group activity was expected to last about 20 minutes. Groups continued to rehearse dialogue and incorporation of songs to express emotions in skits for the remainder of class time on Monday.

The second inspirational leader spoke to the class concerning performance skills and behavior objectives. The lecture required a full class period.

Small groups met on Thursday to select a "Singer of the Week". Groups were asked to discuss feelings toward small group activities, inspirational lectures, and the "Singer of the Week" reward system. Groups worked on the development of skits for the remainder of class time. "Singer of the Week" was awarded on Friday.

Week Six

Small groups met on Monday to discuss recreational reward activities. Topics for discussion included suggestions for recreational field trips. Groups were asked to discuss means of raising funds to afford an activity. Groups discussed what criteria must be met for students to attend the activity. Students were assigned to contact

field trip sites for information concerning admission fees, facilities, and other information. Group discussions covered about 20 minutes of class time. Groups rehearsed skits for the remainder of class time. Groups met for 20 minutes on Thursday for skit development. Regular choral class activities resumed for the remainder of the week. "Singer of the Week" was selected.

Week Seven

Students met in small groups on Monday to discuss feelings toward performance skills and the effect of inspirational lectures on attitudes. As information arrived from field trip sites, the information was shared with the class. Small groups rehearsed skits on Monday and Thursday. Regular choral class activities continued throughout the week. "Singer of the Week" was selected.

Week Eight

The third inspirational lecturer was scheduled for the week. Students decided on a recreational reward in the form of a field rip to be taken during Week Ten. Groups met on Monday and Thursday for rehearsal of skits. "Singer of the Week" was selected. Regular choral class activities continued throughout the week.

Week Nine

Plans for a recreational field trip were developed. The class decided to attend a performance of a musical play. The class decided that students participating in choral competitions and concert activities throughout the year would be allowed to attend. The class decided that students must have maintained at least a 2.0 grade point average for the third nine week grading period to attend. Twenty students were eligible to attend. Transportation was arranged. Reservations were made at a restaurant for lunch following the performance.

Small groups made final preparations of skits on Monday. Skits were performed in an after-school presentation. Proceeds from the sales of 104 tickets were used to defray the cost of the field trip. The presentation lasted about one hour. The skits included excerpts from popular songs that described emotions that had been assigned to each group. Each group member performed some dialogue that uncorporated excerpts into a story line that represented an emotion.

Meetings were held on Friday to discuss feelings toward performances, concert repertoire, and group membership. Students were asked to think about feelings before implementation of the project. "Singer of the Week" was awarded to a class member.

Week Ten

The class attended a performance of a musical play in a neighboring city. The class was transported by school bus to the performance. Students went to lunch at a restaurant after the performance.

The Piers-Harris Children's Self Concept Scale was administered during the week. Students were asked to complete a Choral Music Questionnairre concerning attitudes toward the performance of choral music.

CHAPTER IV

Results

The goal of the proposed project was to raise self esteem, increase grade point averages, and improve attitudes toward the participation in music performance in middle school choral students. Measurement instruments included the Piers-Harris Children's Self Concept Scale, teacher grade report records, and a writer-created Choral Music Questionnairre.

The first objective was accomplished after completion of a ten week motivational music program. The Piers-Harris Children's Self Concept Scale was administered to the target group upon completion of the program. Results were tabulated and an average computed (Appendix R). The pre-implementation results of the administration of the Piers-Harris Children's Self Concept Scale was compared to the post-implementation results (Appendix S). It was expected that the average score of the target group would improve by 13 percent between the the pre- and post-administrations Piers-Harris Children's Self Concept Scale. A 13 percent increase was measured. The first objective was achieved.

The second objective was accomplished after the completion of a ten week motivational music program. Choral class nine week grade report records were consulted before the implementation of the program and upon the completion of the program. Results of the fourth nine week grading period were tabulated and an average

grade point level was computed for the target group (Appendix T). The pre-implementation nine week grade point average of the target group was computed for the target group (Appendix D). The pre-implementation nine-week grade point average of the target group was compared to the post-implementation grade point average (Appendix U). It was expected that the average grade point level of the target group would improve by 16 percent between the first nine week grading period and the fourth nine-week grading period. A 16 percent increase was measured (Appendix U). The second objective was achieved.

The third objective was accomplished by administering the writer-prepared Choral Student Questionnairre to the target group upon completion of the program. Results were tabulated and as average was computed (Appendix V). The averages obtained before implementation of the program was compared with the averages found after completion of the program. It was expected that the average number of positive responses on the writer-created Choral Student Questionnairre would improve by 13 percent between pre- and post-implementation administrations of the writer-created Choral Student Questionnairre. A 14 percent increase was measured (Appendix W). The third objective was achieved.

CHAPTER V

Recommendations

A summary of results of the project was presented to the school principal and assistant principals. Important results reported were the following:

1. Low performing choral music students in the seventh and eighth grades improved self concepts through participation in the motivational music program. Increases on the Piers-Harris Children's Self Concept Scale were measured.
2. Low performing choral music students in the seventh and eighth grades increased grade point averages through participation in the motivational music program.
3. Low performing choral music students in the seventh and eighth grades improved attitudes toward music classes. Increases in positive responses on the writer-created Choral Music Questionnairre were measured.

The motivational program was successful in improving student grade point averages, self concept, and attitudes toward music classes.

Successful strategies were developed in workshop format to be presented to music department members at a district meeting. The program utilized the following four strategies for improving musical performance skills of

seventh and eighth grade choral music students:

1. Small group formations allowed active inter- of student attitudes and feelings toward music classes.
2. Inspirational leaders in the music field presented motivational lectures to low performing choral students.
3. Students created and performed skits dealing with musical expression of emotions.
4. A reward system fostering student self concepts through the acknowledgement of individual accomplishments was utilized. The reward system also included peer recognition.

Descriptions of important strategies were made available to music department to interested participants of the workshops. Improvement of student attitudes toward music classes and improvement in music performance were especially noted. The writer recommends that strategies utilized by the program be used to improve peer interactions and to encourage more positive attitudes toward music performance.

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Appendix A

Scores of Low Performing Class
on the Pre-Administration of the
Piers-Harris Children's Self Concept Scale

Student	Raw Score	Percentile
1.	64	80
2.	59	74
3.	56	70
4.	48	60
5.	60	75
6.	58	73
7.	58	73
8.	47	59
9.	53	66
10.	55	69
11.	51	64
12.	56	70
13.	39	49
14.	58	73
15.	73	91
16.	63	79
17.	59	74
18.	72	90
19.	46	58
20.	45	56
21.	73	91

Appendix A
(continued)

Student	Raw Score	Percentile
22.	56	70
23.	55	69
24.	43	54
25.	64	80
26.	59	74
27.	62	78

Total Raw Score Average: 57

Total Percentile Average: 71

Appendix B
Average Total Score
Piers-Harris Children's Self Concept Scale
Average Performing Choral Class

Student	Raw Score	Percentile
1.	67	84
2.	74	93
3.	72	90
4.	71	89
5.	67	84
6.	72	90
7.	69	86
8.	65	81
9.	64	80
10.	54	68
11.	66	83
12.	68	85
13.	71	89
14.	71	89
15.	69	86
16.	66	83
17.	68	85
18.	71	89
19.	76	95
20.	57	71
21.	66	83
22.	68	85

Appendix B
(continued)

Student	Raw Score	Percentile
23.	52	65

Total Raw Score Average: 67

Total Percentile Average: 84

Appendix C
Comparison of Results
Between
Low Performing and Average Performing Choral Classes
Piers-Harris Children's Self Concept Scale

Low Performing Class

Number of Students	Average Raw Score	Average Percentile
27	57	71

Average Performing Class

Number of Students	Average Raw Score	Average Percentile
23	67	84

Appendix D
Low Performing Choral Class
Student Grades at the End of the First Nine Week
Grading Period

Student	Grade Point Average	Grade
1.	89	B
2.	75	C
3.	98	A
4.	48	F
5.	89	B
6.	0	F
7.	75	C
8.	92	B
9.	64	B
10.	83	C
11.	62	F
12.	57	F
13.	68	D
14.	94	A
15.	75	C
16.	64	C
17.	78	C
18.	75	C
19.	87	B
20.	63	F
21.	71	D

Appendix D
(continued)

Student	Grade Point Average	Grade
22.	47	F
23.	98	A
24.	75	C
25.	75	C
26.	95	A
27.	68	D

Total Average Grade Point Level: 73 Percent=D

Appendix E
Average Performing Class
Student Grades at the End of the First Nine Week
Grading Period

Student	Grade Point Average	Grade
1.	97	A
2.	95	A
3.	95	A
4.	93	B
5.	75	C
6.	96	A
7.	90	B
8.	97	A
9.	77	C
10.	94	A
11.	88	B
12.	100	A
13.	95	A
14.	92	B
15.	97	A
16.	92	B
17.	83	B
18.	88	B
19.	89	B
20.	78	C
21.	90	B
22.	76	C

Appendix E
(continued)

Student	Grade Point Average	Grade
23.	71	D

Total Average Grade Point Level: 89 Percent=B

Appendix F
Comparison of Results Between
Low Performing and Average Performing Choral Classes
First Nine Week Grading Period

Low Performing Class

Number of Students	Average Grade Point Level	Average Grade
27	73	D

Average Performing Class

Number of Students	Average Grade Point Level	Average Grade
23	89	B

Appendix G

Choral Music Questionnairre

Name_____Age_____Grade_____

	Disagree	Somewhat Agree	Agree
1. I feel that I have learned a lot in chorus class.	_____	_____	_____
2. I am a good singer.	_____	_____	_____
3. I feel I sing better now than I did at the beginning of the first nine weeks of this school year.	_____	_____	_____
4. I enjoy singing with other people.	_____	_____	_____
5. I enjoy singing in front of an audience.	_____	_____	_____
6. Other students respect me because I participate in chorus.	_____	_____	_____
7. Participation in chorus encourages me to keep up my grades.	_____	_____	_____

Appendix H

Responses of Low Performing Class on The Pre-Administration of Choral Music Questionnairre

Student	Disagree	Somewhat Agree	Agree
1.	1	2	4
2.	0	3	4
3.	3	3	1
4.	2	4	1
5.	2	1	4
6.	0	6	1
7.	2	3	2
8.	0	0	7
9.	1	0	6
10.	2	1	4
11.	1	3	3
12.	0	0	7
13.	1	2	4
14.	0	2	5
15.	2	2	3
16.	1	3	3
17.	4	1	2
18.	2	3	2
19.	1	1	5
20.	1	3	3
21.	1	4	2

Appendix H
(continued)

Student	Disagree	Somewhat Agree	Agree
22.	0	3	4
23.	0	0	7
24.	1	1	5
25.	1	2	4
26.	0	3	4
27.	3	2	2
Total Responses	32	58	99
Percentage of Responses	17	31	52

Appendix I
Student Responses
Choral Music Questionnairre
Average Performing Class

Student	Disagree	Somewhat Agree	Agree
1.	1	0	6
2.	0	0	7
3.	0	0	7
4.	1	5	1
5.	0	0	7
6.	1	1	5
7.	1	4	2
8.	2	1	4
9.	0	5	2
10.	1	3	3
11.	0	3	4
12.	0	0	7
13.	0	1	6
14.	1	3	3
15.	0	4	3
16.	0	2	5
17.	0	0	7
18.	0	1	6
19.	0	0	7
20.	1	2	4
21.	3	3	1

Appendix I
(continued)

Student	Disagree	Somewhat Agree	Agree
22.	0	5	2
23.	0	0	7
Total Responses	12	43	106
Percentage of Responses	8	27	65

Appendix J
Comparison of Results
Between
Low Performing and Average Performing Choral Classes
Choral Music Questionnairre

Low Performing Class

Number of Students	Percentage of Disagree Answers	Percentage of Somewhat Agree Answers	Percentage of Agree Answers
27	17	31	52

Average Performing Class

Number of Students	Percentage of Disagree Answers	Percentage of Somewhat Agree Answers	Percentage of Agree Answers
23	8	27	65

Appendix F
Pre-Implementation Scores
Target Group

Student-Grade	Piers-Harris Percentile	Grade Point Level	Choral Music Questionnairre Percentage of Positive Responses
1. 8	80	89	57
2. 8	74	75	57
3. 7	70	98	14
4. 8	60	48	14
5. 7	75	89	57
6. 7	73	0	14
7. 7	73	75	29
8. 8	59	92	100
9. 8	66	64	86
10. 8	69	83	57
11. 8	64	62	43
12. 7	70	57	100
13. 7	49	68	57
14. 8	73	94	71
15. 8	91	75	43
16. 7	79	78	43
17. 7	74	64	23
18. 8	90	75	23
19. 8	58	87	71
20. 7	56	63	43
21. 7	91	71	23

Appendix K
(continued)

Student-Grade	Piers-Harris Percentile	Grade Point Level	Choral Music Questionnairre Percentage of Positive Responses
22. 8	70	47	57
23. 8	69	98	100
24. 7	54	75	71
25. 7	80	75	57
26. 8	74	95	57
27. 8	78	68	29

Appendix L

Support of the School Principal for the Development of a Motivational Music Program

1101 S. W. Avenue E, Belle Glade, FL 33430 (407) 996-4960 (South)
1102 West Avenue A, Belle Glade, FL 33430 (407) 996-4975 (North)

LAKE SHORE MIDDLE SCHOOL

Mrs. Barbara Altman
Principal

November 19, 1990

To Whom It May Concern:

There is evidence that the seventh and eighth grade chorus students are not performing up to grade level expectations. The reason for this discrepancy may be low self-esteem. In an attempt to solve the problem Mrs. Christine Roi will untertake an experiment to motivate chorus students and raise levels of self-esteem. She is doing this project with my knowledge and authorization as part of her practicum assignment in the completion of her Master's degree with NOVA University.

Barbara Altman

Mrs. Barbara Altman
Principal
Lake Shore Middle School

Appendix M

Support of the Assistant Principal
for the Development of
a Motivational Music Program

1101 S. W. Avenue E, Belle Glade, FL 33430 (407) 996-4960 (South)
1102 West Avenue A, Belle Glade, FL 33430 (407) 996-4975 (North)

LAKE SHORE MIDDLE SCHOOL

Mrs. Barbara Altman
Principal

February 22, 1991

To Whom It May Concern:

There is evidence that the seventh and eighth grade chorus students are not performing up to grade level expectations. The reason for this discrepancy may be low self-esteem. In an attempt to solve the problem, Mrs. Christine Roi will undertake an experiment to motivate chorus students and raise levels of self-esteem. She is doing this project with my knowledge and authorization as part of her practicum assignment in the completion of her Master's degree with NOVA University.

Sincerely,

Robert O. Lampi, Assistant Principal
Student Services
Lake Shore Middle School

ROL:lsw

Appendix N

Activity to Acquaint Small Group Members

GET TO KNOW YOUR NEIGHBOR

DIRECTIONS: Find a person in your group who fits each description. Have that person put his initials on the line next to the description. A person may sign your paper more than once. The player who gets the most initials in ten minutes wins!

_____1. A person who was not born in Florida.

_____2. A person who has a dog for a pet.

_____3. A person with no brothers or sisters.

_____4. A person who doesn't like pickles.

_____5. A person who likes to swim.

_____6. A person who likes to sing in the shower.

_____7. A person who likes science.

_____8. A person with a birthday during the summer.

_____9. A person who has lived in a different country.

_____10. A person whose favorite color is blue.

_____11. A person who likes jazz music.

_____12. A person whose first name starts with the letter as yours.

_____13. A person who went to the dentist last month.

_____14. A person who has never been out of Florida.

_____15. A person who has a keyboard at home.

Appendix O

Group Discussion
Performance Skills

1. I am interested in learning how to perform for an audience.
2. I would like to be a professional singer.
3. I listen to instruction about breathing and try to do as instructed.
4. I try to pronounce consonants and vowels as instructed.
5. I practice singing every day.
6. I think feelings are important in singing.
7. I think that singing a song for other people is more important than singing for me.

Appendix P

Group Discussion
Feelings toward Inspirational Lecture

1. I think the lecture last week was interesting.
2. The lecture made me feel good.
3. The lecture made me want to do more in chorus.
4. I would tell my friends how much I liked the lecture.
5. I would go to see the lecturer again.

Appendix Q

Group Discussion
Concert Plans

1. I am excited about performing in the spring concert at school.
2. I am looking forward to performing our skit.
3. I would like to perform our skit outside school.
4. I would like to perform concerts outside our scjool.
5. I like to participate in district festivals.
6. Add your own suggestions for concert activities.

_____

_____

_____

Appendix R

Scores of Target Group
on the Post-Administration of the
Piers-Harris Children's Self Concept Scale

Student-Grade	Raw Score	Percentile
1. 8	72	90
2. 8	69	86
3. 7	71	89
4. 8	70	88
5. 7	51	64
6. 7	62	75
7. 7	60	75
8. 8	68	85
9. 8	55	69
10. 8	65	81
11. 8	64	80
12. 7	58	73
13. 7	63	79
14. 8	59	74
15. 8	60	75
16. 7	69	86
17. 7	73	91
18. 8	72	90
19. 8	64	80
20. 7	50	62
21. 7	67	84

Appendix R
(continued)

Student-Grade	Raw Score	Percentile
22. 8	71	89
23. 8	67	84
24. 7	65	81
25. 7	68	85
26. 8	52	65
27. 8	72	90

Total Raw Score Average: 67

Total Percentile Average: 84

Appendix S

Comparison of the Results of the
Pre- and Post-Implementation Administrations of the
Piers-Harris Children's Self Concept Scale

Pre-Implementation Average Percentile Score:	Post-Implementation Average Percentile Score:
71 percent	84 percent

Expected Increase in Average Percentile Scores:	Measured Increase in Average Percentile Scores:
13 percent	13 percent

The first objective was achieved.

Appendix T

Target Group Student Grades
Post-Implementation

Student-Grade	Grade Point Average	Grade
1. 8	100	A
2. 8	99	A
3. 7	98	A
4. 8	99	A
5. 7	85	B
6. 7	84	B
7. 7	75	C
8. 8	96	A
9. 8	84	B
10. 8	88	B
11. 8	89	B
12. 7	78	C
13. 7	84	B
14. 8	97	A
15. 8	84	B
16. 7	75	C
17. 7	88	B
18. 8	79	C
19. 8	93	B
20. 7	75	C
21. 7	99	A

Appendix T
(continued)

Student-Grade	Grade Point Average	Grade
22. 8	96	A
23. 8	85	B
24. 7	88	B
25. 7	94	A
26. 8	97	A
27. 8	100	A

Total Average Grade Point Level: 89 Percent=B

Appendix U

Comparison of Grade point Levels for the
Target Group between the
First Nine Week and Fourth Nine Week Grading Periods

First Nine Week Grade Point Level:	Fourth Nine Week Grade Point Level:
73 percent=D	89 percent

Expected Increase in Average Grade Point Level:	Measured Increase in Average Grade Point Level:
16 percent	16 percent

The second objective was achieved.

Appendix V

Target Group Responses on the Post-Implementation Administration of the Choral Music Questionnairre

Student	Disagree	Somewhat Agree	Agree
1.	0	1	6
2.	0	0	7
3.	0	2	5
4.	0	2	5
5.	2	2	3
6.	0	1	6
7.	1	4	2
8.	1	0	6
9.	1	1	5
10.	0	1	6
11.	0	1	6
12.	2	3	2
13.	0	0	7
14.	0	1	6
15.	0	0	7
16.	1	4	2
17.	1	4	2
18.	0	2	5
19.	1	0	6
20.	1	2	4
21.	1	2	4

Appendix V
(continued)

Student	Disagree	Somewhat Agree	Agree
22.	0	3	4
23.	0	4	3
24.	1	3	3
25.	1	0	6
26.	1	2	4
27.	3	2	2
Total Responses	17	50	125
Percentage of Responses	9	26	66

Appendix W

Comparison of Total Number of Positive Responses of the Target Group in Pre- and Post-Implementation Administrations of Choral Music Questionnairre

Pre-Implementation Total Positive Responses:	Pre-Implementation Percentage of Positive Responses:
99	52 percent
Post-Implementation Total Positive Responses:	**Post-Implementation Percentage of Positive Responses:**
125	66 percent
Expected Increase in Percentage of Positive Responses:	**Measured Increase in Percentage of Positive Responses:**
13 percent	14 percent

The third objective was achieved.